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The Henderson Method *of* Public Speaking

By ALFRED E. HENDERSON

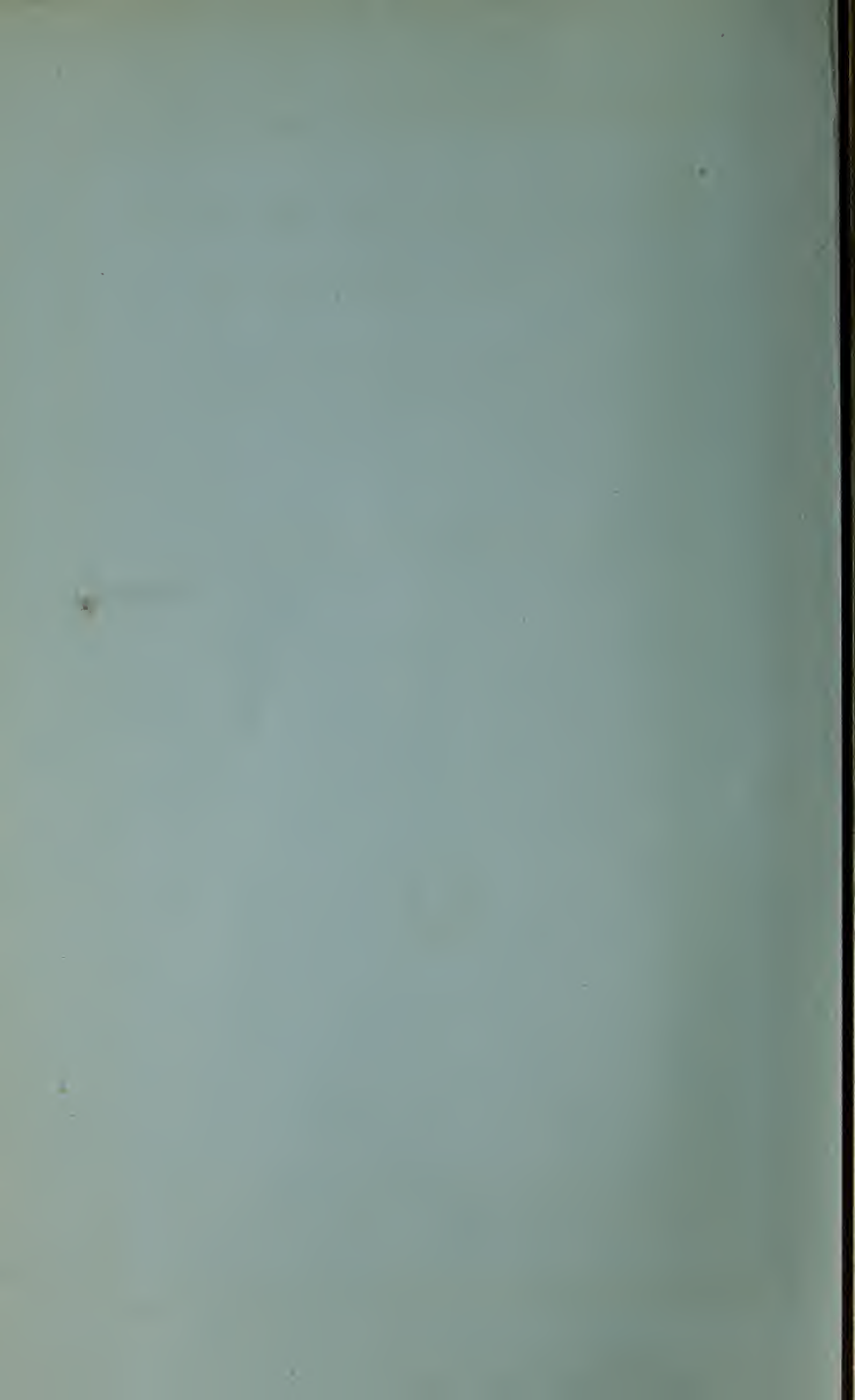
President of the Henderson School of Oratory

Acolian Hall, New York

IN TEN LESSONS



THE PERSONALITY PRESS
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New York

GIFT
MRS. S. A. THOMPSON
SEPT. 27. 1940

foreword

Ask the average man to address an audience—and he is lost.

As an individual he may be a very convincing talker, but when he arises to address an audience he falters, becomes self-conscious, and generally forgets everything he wanted to say.

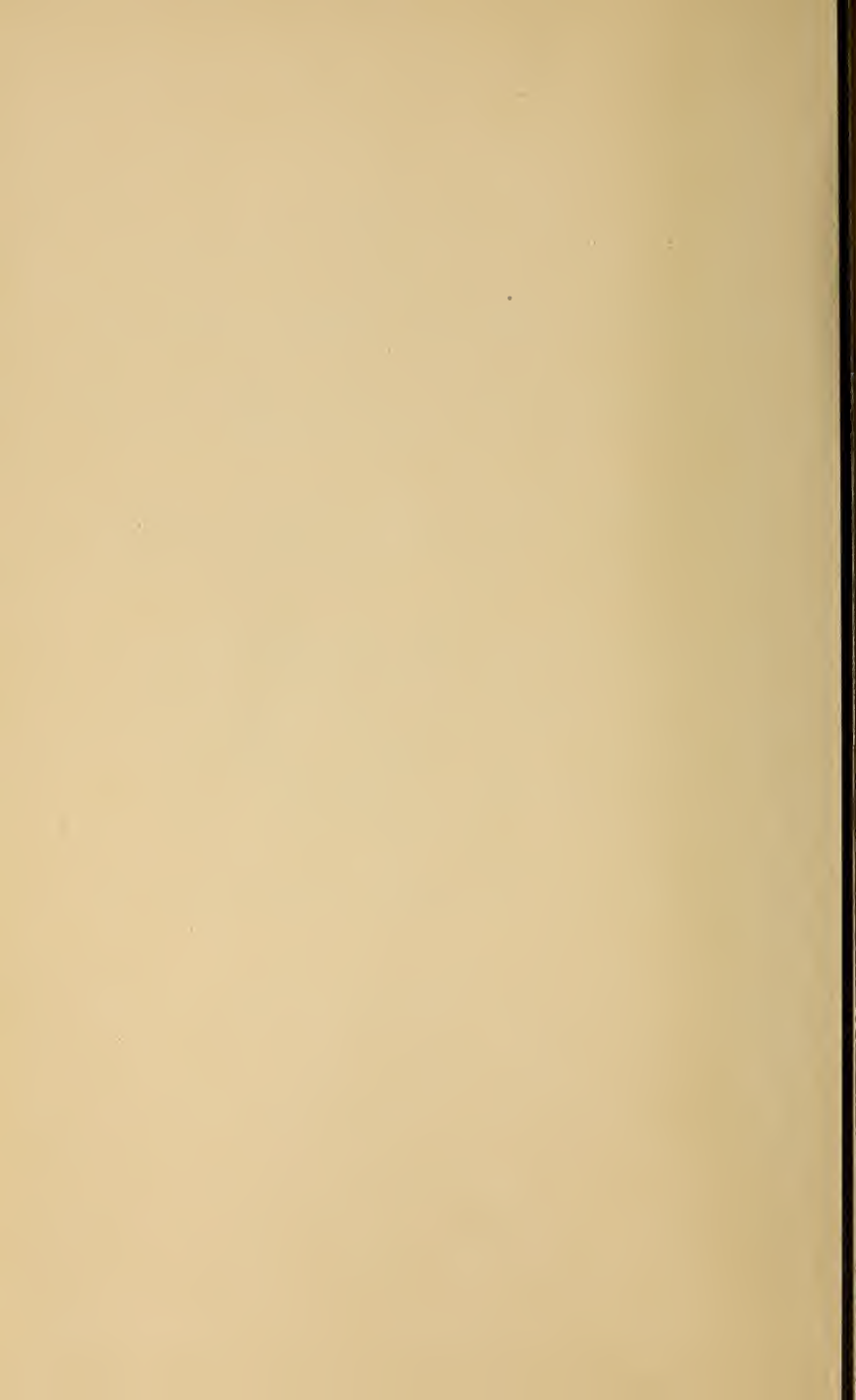
Most people would like to get some practical help in public speaking. They don't care to become orators, but they do want to develop self-confidence and the ability to talk convincingly.

I have tried in this series of lessons to furnish such help. During my twenty years' teaching and platform experience, I have had an opportunity to closely observe the common errors most people make and to perfect methods for overcoming such errors. These methods are clearly set out in the following lessons. I have purposely made the lessons as concise as possible, realizing the tediousness of detailed instructions and exercises, and the little time the average man or woman has for such study. But I have omitted nothing of a vital nature, and these suggestions, if conscientiously followed, cannot fail to improve immeasurably your ability to speak.

Few people inherit the ability to speak gracefully and convincingly. It is nearly always acquired by hard work and constant striving. No talent, however, can be of greater practical value, for we are judged almost wholly by what we say and how we say it. Take up the lessons with this thought in mind. Remember the reward well justifies your efforts and pains.

ALFRED E. HENDERSON.

New York City.



The Henderson Method of Public Speaking

By ALFRED E. HENDERSON

LESSON I

"The Vocabulary"

"Whatever may be the thing which one wishes to say, there is but one word for expressing it, only one verb to animate it, only one adjective to qualify it. It is essential to search for this word, for this verb, for this adjective, until it is discovered, and to be satisfied with nothing else."

—GUSTAVE FLAUBERT.

If you are to speak in public, the first requisite is a vocabulary much larger than the average. This will be your greatest asset, for no matter how fine a personality you may possess; regardless of the naturalness of your gestures; in spite of your knowledge of the subject, if your stock of words is not large, you will fail miserably in holding an audience. Without a number of synonyms at your tongue's tip, you will be guilty of the rhetorical crime of repetition; your word-pictures will lack color and life; and you will be unable to drive home the point you wish to make.

The average layman communicates with his fellow-man through the medium of a vocabulary of from three to four hundred words. True, he has a reading and listening knowledge of perhaps two or three thousand, but they are *not his words*, for he never uses them in his own conversation. In his vocabulary there is a sad shortage of adjectives. He has one or two that he likes particularly well and uses at every opportunity, and perhaps a dozen or more that are his when it is impossible to use either of his pet descriptive words.

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"But," you say, "I never could learn and retain, thousands of words, with their differences of meaning, pronunciation and use." If you have average intelligence you can. Remember that William Shakespeare wrote with a vocabulary of more than 20,000 words, and among our present day writers, the late Elbert Hubbard boasted a stock of almost 10,000.

PROVIDE YOURSELF WITH TOOLS

First, you must make up your mind that you *will* enlarge your use of the English language; then, buy a good English Dictionary and Roget's Thesaurus of English Words and Phrases, and obtain a set or the use of books containing great orations. They will help you to familiarize yourself with various types of speeches. With these books as your tools, make it a point to learn at least four new words every day. Look up the meaning of these words, their pronunciation and in Roget's Thesaurus find synonyms and antonyms. Seize upon the first opportunity you have, to use them in conversation, even twisting the conversation into the right channels to do it, if necessary. Remember, these words are not yours by right of conquest, until they are yours by right of use. Until you have used them naturally in a sentence, three or four times, they are only words that you know about, not part of your vocabulary.

If you make it a point of learning four new words every day and use them, do not for one moment imagine that at the expiration of thirty days you will possess an addition to your vocabulary of one hundred and twenty words. Unless you are a mental prodigy, many of these new words will be forgotten for the time being. Perhaps you will find yourself unable to retain more than fifty percent of the words you learn each day, but with only this percentage retained, at the end of a year you will have enlarged your vocabulary by more than seven hundred words.

HOW TO ACQUIRE NEW WORDS

In acquiring these words I would advise you to follow the method most convenient and entertaining to you. Don't sit down gloomily with a copy of the dictionary and begin by learning that "aal is a red dye, obtained from the root of

an East Indian shrub." While that fact is doubtless quite interesting, you are probably not particularly interested in dye-stuffs at that moment. The dictionary is an excellent tool with which to work, but as a narrative it changes the subject too often.

While it is not my province to recommend one magazine more than another, I do suggest that you subscribe to some good periodical of current events in the world's history, also the best magazine devoted to the special interests of your business or profession. Read the articles carefully, not as the average person reads, skimming over the paragraphs merely to gather the meaning. Digest each statement and ask yourself if there is anything in the sentence not quite clear to you. If there is, take another look at the word, the meaning of which is a little hazy. When you have found it, look that word up in the dictionary and Roget's Thesaurus and make it yours.

PRACTICE SPEAKING AT ONCE

When you have finished reading an article in your magazine, one of the best methods of practice for future speaking, and one that I have found of the greatest success, in my twenty years of teaching, is to lock yourself in a room, lay the article aside and imagine for the moment that the chairs and table and other objects in the room are your audience waiting to hear a short address on the subject, about which you have just been reading. Recall as much of the article as you can, telling your phlegmatic audience the points that interested you and throughout striving to be interesting. Above all, take pains to use the words you found not clear until you looked in the dictionary.

THE WELL INFORMED MAN THE BEST SPEAKER

The acquisition of a vocabulary of good working proportions is not difficult and can be made extremely interesting if you follow these suggestions, for you will not only be enlarging the number of words, waiting on the tip of your tongue to be used, but you will be adding to your fund of general information, which will be of incalculable assistance to you later, when you deliver impromptu speeches.

When you have made the acquisition of new words each

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day a part of your daily life, you will have taken the first great stride toward making a speech; you will have made the first move in a series of moves that are to lift you from the mediocre, commonplace man, to the interesting speaker, who always has something to say and knows how to say it, whether from the public platform, at the dinner table, or in business.

SUMMARY OF LESSON I.

"THE VOCABULARY"

1. Add a few words each day by the method most pleasant to you.
2. Use these words in conversation until they are yours "by right of use."
3. Read and carefully digest, articles in periodicals of current events, that are of recognized quality.
4. Begin AT ONCE to practice making short speeches without an audience.
5. Books and Periodicals suggested.

LESSON II.

"The Voice and Articulation"

"Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue. But if you mouth it, as many of your players do, I had as lief the town crier spoke my lines."

—SHAKESPEARE.

The development of a good, speaking voice depends more upon the WILL, than upon anatomical construction. Your lungs, your larynx, your nasal passages, tongue, throat and diaphragm are there, and there to stay, but by proper exercise they can be developed and made to perform the real functions for which they were intended by nature.

But first, you must WILL a good speaking voice; you must develop *self-confidence* (not self-esteem) and then by persistent daily exercising of your public speaking apparatus, you will gradually reach forth to grasp the vehicle that is to carry to your audience your thoughts and ideas, a vigorous, flexible and convincing voice.

ARTICULATION

But do not imagine that by the acquisition of the proper voice of depth, resonance and power, you have at hand the necessary sound producing mechanism for delivering your speech. With only a deep and harmonious voice you are equipped but little better than a deep-toned factory whistle. You must use this voice to ARTICULATE clearly, or you will do little more than boom forth a myriad of more or less musical sounds. Perhaps you are possessed of a clear and distinct articulation that is natural. Then you are indeed lucky, for most people are not so equipped. Many speakers, who know their subject, who speak eloquently and earnestly, who gesticulate naturally and stand gracefully and easily before an audience, fall far short of being successful because they are indistinct of utterance.

Sometimes this faulty articulation is due to over-enthusiasm and earnestness; in a very few cases, to a malformation of the organs of speech. The speaker is often carried away with

his subject and forgetting himself, plunges precipitately forward, heedless of the fact that he is slurring syllables, ignoring proper pauses and failing to *bite* out his words *crisply and clearly*.

It must be remembered that in public speaking a slight exaggeration of enunciation is an absolute necessity in addressing a large audience. The words and their subdivisions, the syllables, must be more clearly separated than in conversing with a few persons in a room.

One of the many points of difference between man and the gorilla, is the fact that while the gorilla roars and beats his breast, man has been given, through centuries of development and culture, a fine and nicely adjusted articulation apparatus, with which he can produce more varieties of sound and gradations of tone than the gorilla ever dreamed of, or would have use for. Many public speakers seem to forget this as soon as they stand before an audience and at once begin roaring and beating the breast, in a fashion calculated to make any self-respecting gorilla turn green with envy. *Don't* be this type of speaker.

The voice can and *must* be cultivated, if you are to become a successful and interesting speaker in public. By deep breathing from the diaphragm and persistent and systematic practice of certain exercises, the voice can be built up in both tone and power.

Your articulation too, is dependent more upon your *will* than upon exercise. Take thought unto yourself. When you speak, pronounce each syllable distinctly; don't slur your words. Remember that each word has its place and right to be in the sentence, or it wouldn't be there. Give that word a good, clear and distinct enunciation and it will play its part, however small, in the building up of your thought.

EXERCISES IN BREATHING

Breathing from the diaphragm is natural; breathing from the chest is unnatural. The public speaker *must* produce his tones from the diaphragm. Perhaps you have always breathed this way. Even so, the following exercises will not come amiss, for they will serve to develop those muscles even more:

Set aside two, ten or fifteen minute periods during the day; one in the morning and one in the afternoon or evening. Stand by an open window and inhale deeply, filling your lungs to their capacity. Now exhale just as slowly. Do this three or four times at first, gradually increasing the number until you can inhale and exhale a dozen or more times in succession, without dizziness or a feeling of sudden weakness. Place your hand just below, what is commonly known as "the pit of the stomach," when you breathe in this way and you will feel the diaphragm expand and contract.

If you wish to gauge your progress from day to day, measure yourself with your diaphragm contracted (with all the air exhaled from the lungs) then inhale slowly and when your lungs are filled, measure yourself with your diaphragm expanded. You will notice after a few days of these exercises, if you work properly and persistently, that your diaphragmatic expansion is greater than when you started the work.

EXERCISES IN ARTICULATION

In conjunction with the breathing exercises for developing the voice, practice the following and similar exercises:

There are five types of syllables: the labials, the palatals, the dentals, the linguals and the nasals. The labials are dependent upon the lips for production, as *b*, *w* and *p*. The palatals use the palate and are such letters as *g*, *k*, etc. The dentals as the name implies, are produced by action of the tongue against the teeth, as *d*, *sh*, *ch*, and *th*. The linguals depend chiefly upon the tongue, as *l* and *r*. The nasals are pronounced with a slight exhalation through the nose, as *m*, *n*, *ing*, *ung*, etc.

The following exercises will aid in developing a correct enunciation of these syllables:

For the labials:

Miles of marching make many men weary.

For the palatals:

The crowd clamored for the captured captain.

For the dentals:

The devil destroys thinkers' dreams.

For the linguals:

Limited armies, leagues and leaders will make for prosperity.

For the nasals :

No man need know that you are needy.

The foregoing are given as examples. You may exercise your imagination and think of many more. These exercises in articulation should be practiced slowly at first, with stress on proper breathing (from the diaphragm) and care as to clearness. You will find before long that your voice carries much farther than formerly and your words are clearly and distinctly heard, even though pronounced in a voice modulated to little above a whisper.

SUMMARY OF LESSON II

"THE VOICE AND ARTICULATION"

1. Set aside two periods of ten or fifteen minutes each day to practice diaphragmatic breathing.
2. Try to breathe from your diaphragm at *all* times.
3. Use the exercises under "Exercises in Articulation" to develop, in yourself, a clear enunciation, with strong ringing tones.
4. Practice these instructions daily throughout the course and as long after as you feel is necessary.

LESSON III.

"Gesture"

"While speech is the verbal manifestation of thought and feeling, gesture is the silent, but no less eloquent expositor of the same workings of the soul."

—J. W. SHOEMAKER.

Too much cannot be said of this important branch of the art of public speaking, for it is an extremely essential part of every good speech, although in reality it is an art in itself, based upon one of the oldest of arts—pantomime. It might well be described as modified pantomime. In the silent play, the actor conveys a story to his audience by certain complete motions. The public speaker in gesticulating, merely suggests certain emotions and conditions by an abbreviated pantomime.

In entering upon the study of gesture there is one word to be borne in mind; one word that is the "open sesame" to success in this work—NATURALNESS. Above all, no matter what you are attempting to convey, no matter what gesture you think, have heard or been told is the proper one to use, don't overdo it, or for one moment let it appear forced. Better to stand before your audience motionless and depend upon your voice and your words to produce the desired effect, than to make one unnatural gesture. Gestures in a speech are made to be felt, not to be seen. The moment your audience becomes conscious of your gesticulating, you have lost your hold upon them. Unconsciously their minds will wander to your gestures; they will begin to wait for you to make a certain gesture at certain times.

WHAT IS GESTURE?

First, let us have a general definition of gesture. It is an action of the head, the body, the arms or the legs that conveys through the medium of the eye a message similar to the one being conveyed through the medium of the ear.

Gesture may be divided into two general types; the literal and the figurative. The literal gesture applies to material

objects, such as a statement in the speech that "a man was struck on the head" and denoted by a gesture of striking down. The figurative gesture is used to express emotional states. For instance, you may make the statement that "the man is morally depraved." Moral depravity is not a tangible thing. It is a condition. In this case you would use a descending motion of the arms.

Naturalness is the keynote to the entire subject, and to obtain real naturalness, you must first *feel* your speech. An ambitious young man once wrote to Elbert Hubbard asking how he might learn to write well. Hubbard's reply was "first have something to say, and when you have, you will *find* a way to say it."

VISUALIZE YOUR THOUGHT—DO THE NATURAL THING

When first you begin practicing in the sanctity of your room, where you may work undisturbed, certain gestures will come to you naturally, and as you progress and gain self-confidence you will quite naturally fall into the habit of making other gestures. These will come to you rapidly if you make it an iron-bound rule to visualize your words. As you speak, *see* the thing you are saying. See the thing done, or the condition prevailing and instantly, if you permit your imagination to run, the proper gesture will suggest itself to you. Let us have just one illustration of this point. You are describing to your audience, the victorious uniting of the British army that fought in Mesopotamia under General Allenby, with the Russian army that fought through Bessarabia under the Grand Duke Nicholas. First, ask yourself what condition you wish to express. The answer is at once, two things coming together. Now, you have at your disposal to illustrate this event, your hands, arms, legs, head, body and the expression of your face. Which of these servants can you use for the purpose? Think, and you will at once realize that there is but one gesture to signify coming together. You will make it with your two hands, bringing them slowly together in front of you. Is there anything difficult or complicated in that?

PERFECT SYNCHRONY OF VOICE AND GESTURE

As you practice speaking after reading some article, begin thinking of what gestures you will make. If necessary stop and draw a mental picture of the thought you are about to express and if you draw a clear and accurate picture in your mind you will at once see the only possible gesture to make under the circumstances. Gradually as you become more adept you will forget that you are gesturing. Your gestures will become perfectly synchronized with your speech. They will not be apparent to the audience; they will be felt.

DON'T EXAGGERATE

As you fare forth into the realm of gesture, remember that the same rule applies to your individual gestures as to your articulation. Each gesture must be clearly defined, sharply bitten out. This does not mean that it is to be exaggerated. Here, more than in any other branch of the art of public speaking, repression must be practiced. Never make a full sweep of the arm when a half sweep will convey the idea just as well. The French have an ingrained custom of shrugging the shoulders. A shrug of the shoulders with them, many times has more meaning than whole paragraphs of speech. You will soon discover that many of the most expressive gestures are made with the slightest and apparently most offhand effort. Make your gestures easy and graceful and then when you arrive at a dramatic moment when you wish to drive home some fact, by a tense, strong, well-delivered movement, you will suddenly electrify your audience and sear your point into their memories.

ANALYZE YOUR GESTURES

Practically all gestures start *from* the body *out* and may be analyzed into two distinct movements; the movement of preparation; and the movement of execution. Make a few gestures and analyze them. You will soon see the two distinct parts into which they may be divided. For instance, let us take as an illustration, the examples previously given of the uniting of the British and Russian armies. The gesture used to describe is that of bringing the hands together slowly. Now, to analyze that gesture. The movement of preparation is the bringing up of the arms to a level with the chest and

slightly extended from the body; the movement of execution is the bringing together of the hands slowly and directly before the body. When the hands meet and the gesture is finished the arms should drop easily to the side ready for the next movement.

DON'T OVER-DO IT

At first your greatest difficulty will be to gesticulate enough. You will not think quickly. Later, as you gain more self-confidence and cultivate the ability to throw yourself into your speech and concentrate every ounce of energy and nerve force upon what you are saying, you will be in danger of over-gesturing. Beware of this pitfall.

SUMMARY OF LESSON III

"GESTURE"

1. The subject may be summed up in one word, NATURALNESS.
2. Throughout your speech, strive to draw mental pictures of what you say.
3. Your ultimate triumph is perfect synchronization of speech and gesture.
4. There are two general types of gesture; the literal and the figurative.
5. Don't over-do your movements. Be sure that they are easy, graceful and above all, not forced.

LESSON IV.

"The Speech"

"Fiunt oratores, nascuntur poetae."

—QUINTILIAN.

There are two methods to pursue in delivering a speech. One and the most popular, is to write the entire speech, or the greater portion of it, and study carefully in preparation for the delivery. The other and by far the most successful ultimately, is the extemporaneous speech. It is with the latter that I shall deal in this lesson. The preparation of the studied speech is quite obvious.

The chief requisite for speaking extempore is a clear and logical thinking apparatus. Unless you think decisively and with a certain degree of logic, your extemporizing will be confused, lacking in cohesion and sequence. I am writing this lesson with the assumption that you have this ability. If you have not, it is your duty to yourself and to your future audiences to begin training in clear and logical thought. You can do it. Any intelligent man or woman who exercises an ounce of WILL and attempts to control the mental processes can become a logical thinker. You must harness your mental operations and drive them where and when you will.

GATHER YOUR DATA WITH CARE

Before you even come to the decision that you will make a speech on a certain subject, read and search out your information. It many times happens that upon investigation you find the theme totally unadapted to your purposes, or quite beyond your ability to develop properly in a single lecture. If the subject is one requiring a series of speeches to properly present it, you must know this before you announce your intention to speak. When you have collected all the data you believe necessary for the work in hand, begin its arrangement in your mind. In the gathering of material and later in the arrangement be careful to eliminate every fact or fancy that savors of irrelevancy. In your discourse, never engage in an excursus that has no bearing upon your

subject, no matter how great an opportunity is offered for eloquence and beautiful thoughts. Your audience is thinking along a single track railroad and if you suddenly switch them off, even for a moment, you will encounter the greatest difficulty in bringing their attention back to the subject at hand.

HOW TO BEGIN

In opening your speech you have the choice of many types of salutation. The simplest is always the best. Marc Antony in his political tirade over the corpse of Caesar, in the play, opens with the greeting: "Friends, Romans, Countrymen." The apostle Paul stood before the populace of Athens and opened with "Men of Athens." Many speakers in public use the simple word "Friends." Your salutation should be short. The audience is waiting to hear the speech.

THE INTRODUCTION

The first duty of every speaker is to introduce his subject in a short concise series of remarks. It is not necessary to say in so many words, "my subject is so and so." In your introduction you will mention your theme and deal with it generally, imparting to your listeners, a skeleton structure of what you are going to say, as you plunge deeper into your subject. Make the introduction short and natural, and without a break in thought work into the body of your speech.

Here, I have but a few words of advice to give. Be clear, logical and never lose sight of your subject. At times you will find it necessary to leave your main theme for a moment to develop some point. When you find it absolutely necessary to do this, always work back, as rapidly as possible to the subject. As you speak you should be able to see the discourse unfolding and stretching up toward the climax. Arrived at the "top-notch" of your speech, descend rapidly to the conclusion. You cannot sustain a climax. If you attempt it, you will fail. The moment you arrive at the big point, close as briefly as possible. You've said enough. If you fail to do this, your big thought will be buried beneath a mountain of words, that, while pertaining to the subject are absolutely unnecessary.

A HACKNEYED THEME

You may be called upon sometime to speak on a much discussed, and talked-to-death topic. You feel that there is practically nothing that you can say, that will add more light to the matter. In such a case, read over the remarks of your predecessors, carefully analyze and boil down, sift out the chaff and present them in your own way. If you do this conscientiously, the result will be an amazingly original discourse. In using your own ideas or other people's, try to view them as a unified whole. See your speech as a single great thought, with the various ideas in it, cogs of the greater machine.

THE CONCLUSION

When, after building one thought upon another, proving one point by a series of illustrations and another point by a few statistics, you have brought all the stray ends of the great fabric together, deliver your few closing statements.

Often it is not only unnecessary, but undesirable to speak a word after you have delivered your climax. In certain types of speeches, where a quieter, more instructive method is needed, a few well-chosen words are useful to sum up. This recapitulation will remain in the memory of your audience long after any burst of eloquence. The kind of conclusion rests with you and the circumstances. You must at all times gauge your statements and the length of your talk, by the audience. If they seem distracted, uneasy, bored, go through with it just the same, do your best, but be as brief as possible. They will thank you for your brevity and consideration.

PREPARATION

It is advisable to jot down a brief outline of the speech or lecture. Write down your big points; the introduction of the subject; the body of the speech with the various phases of your theme; and the conclusion. Picture this synopsis to yourself, but when you speak, do not follow it to the detriment of holding your audience. Remember it is an assistance, but not a law.

An hour or a half-hour before you step before your audience, sit quietly and rapidly run over the speech you are to

make. Consider your opening words and just how you will deliver them. Refresh in your memory the chief points and sum up in a few words. Keep that epitome in your memory, for it may prove very useful in an emergency. There may come a moment when your memory will for an instant fail. You will feel that you are wallowing in a mire of words and thoughts without connection. Then it is that your little epitome will come to the rescue, as a beacon light to show you what to do next.

Bearing these few points in mind you must work and THINK, if you are to become a successful extemporaneous speaker. The after-dinner speaker, the chairman of a large assemblage, the lawyer and most of all the salesman, must speak extempore.

SUMMARY OF LESSON IV

1. Use the greatest of care in gathering your data for a speech. This is the backbone of your work.
2. The three principal parts of a speech are the introduction, main body and conclusion. Practice making short speeches bearing these three divisions in mind.
3. THINK! This is the thing that will carry you to success.

LESSON V.

"Platform Psychology"

"Whether the lecturer teaches or simply amuses, he must look upon his audience as a jury to be carried and held, while a preacher who loses sight of this fact is sure to be lost sight of by his congregation."

—NATHAN SHEPPARD.

In reading the title of this lesson you doubtless had a vision of a little journey into the realm of psychology—that is, providing you have by this time progressed sufficiently to visualize what you think and read. It is not, however, my intention to lead you even a few steps into "that science which deals with the workings of the mind." Anything that I might say would only serve to confuse you, for it would take an entire volume to develop clearly "mob psychology" with its many details.

My purpose in this lesson is to give you an idea of what to do when you face an audience, whether for the first time in your life, the thousandth or the ten thousandth time. In my experience as a lecturer and teacher of public speaking, there are certain rules that I have found must be observed. There are innumerable conditions, everchanging, always slightly different, for which no public speaker could give you rules or instruction, and these you must meet and overcome as they arise.

STUDY YOUR AUDIENCE

First, last and always study your audience. That is why a knowledge of psychology and particularly that branch of the science dealing with mobs, while not indispensable, never comes amiss. The successful speaker, figuratively has his hand on the pulse of his auditors at all times, watching for the slightest change in feeling.

Face your audience squarely, look them in the eye and don't for one moment be afraid of them. They're perfectly harmless. Recall the times when you have been one of a large gathering, listening to some lecture or public address. As a

part of that great whole, were you at that time a man-eating beast, savagely awaiting an opportunity to devour whom you might? Certainly not! You were a perfectly peaceful human being, waiting to hear something interesting. Remember *that* when you face YOUR audience.

It matters not, whether you are facing an entire audience, or bearding in his den, some big man, whom you are interviewing. If your audience is one man, so much the easier for you. The same rules apply to him. Never let him for one moment gain the advantage of you. While he's talking, you're not only listening, but *thinking*, and when he pauses you are ready with a reply. Keep your hand on his pulse; read his thoughts when you can and you will hold your mastery of the situation.

FEEL YOUR AUDIENCE

The speaker who faces an American audience is working against much more difficult conditions, than the speaker of almost any other nation. The English, always conservative and following a custom, whether they like the lecturer or not, will attempt to applaud at the proper times and will be very careful to be courteous. Another condition that makes things much easier for the speaker in England, is the fact that usually he finds himself addressing a gathering from the same stratum of society. He is speaking to the middle class, or the upper class or the lower class. In our country it is many times difficult for a speaker to decide just what character of audience he is addressing. It is usually so mixed; high and low, great and small. Consequently, an American speaker must be always on the alert, careful of what he says and how he says it, for an American audience applauds when it enjoys and as a rule sits in gloomy and silent contempt, or departs swiftly, if it is dissatisfied.

No matter what kind of a speech it is; a Fourth of July oration; a speech of dedication, introduction or eulogy, don't talk down or up to your hearers. Talk straight to them. Every sense must be on the alert. At first you will watch and listen for signs of fatigue or disapproval, but gradually, as you grow more experienced you will feel your audience. You will feel every vibration of that body and when you have

succeeded in this, you will begin to see how to make them think as one, with *you* that one.

CONTROL YOUR TEMPER

One of the hardest things you will have to contend with is your temper. In spite of an even temper, there will come a time, perhaps there will come many times, when it will cost you an almost superhuman effort, to keep from telling the whole audience or some particularly offensive member of it, just what you think about them or him, and things in general. When you have been driven to that point and feel that there is absolutely nothing worth while in the world, but shouting out your defiance of your tormentors, THINK. As long as you are sane, and the power of WILLING is uppermost in your mind, you have the advantage, for you are on a platform, raised above the heads of the crowd; they came to listen and although they may at the moment be doing just the opposite, the reason for their coming will remain in their minds, and it is entirely up to you to gain a hearing and again bring uppermost, that thought. Audiences are not given to disorder. They rather delight in tormenting the speaker, if something he says, or does, or doesn't do, fails to measure up, or down to their standards.

In certain types of speaking, the greatest difficulty encountered is with the heckler; the man who delights in asking questions that he believes will serve to disconcert the speaker. The heckler usually succeeds in swinging the audience with him. They are delighted at the prospect of an argument and mentally surge, first to the speaker, then to the mischief maker and presently others, not to be outdone by one of their number, join in questions and remarks until the sorely tried lecturer knows not whence to turn.

OBSERVE OTHER SPEAKERS

While I do not recommend the average soap-box spell-binder or the verbose, bombastic, flag-waving Fourth of July orator, a lecturer occupying the highest position in his profession, many times may learn by observing the tactics of these people. He will learn by observing what they do not do and the mistakes they make. If you have the opportunity to pause by the wayside and listen to some "knight of the

soap-box" or "stump," try to analyze his speech. Watch his gestures. Are they good? Probably not. Is he interesting and holding his audience? If so, why? What is the man at your elbow saying? What faults has he detected in the speaker? You may learn much by following this method.

The study of people and things, of incidents in daily life, and the study of yourself, mean everything to you in making a success of the speaker's platform, salesmanship, or any line of commerce, art or literature. The man who succeeds is the keen analyst, who looks deeper than the thin veneer of society, who strives to know men, but who above all, coldly and relentlessly studies himself.

SUMMARY OF LESSON V

1. Study your audience always. Feel their pulse.
2. Control your temper at all times. No matter how great the provocation, it is never worth while to show even the slightest annoyance.
3. When opportunity offers, study other speakers. Learn by their mistakes.

LESSON VI.

"Special Speeches"

*"Therefore, since brevity is the soul of wit,
And tediousness the limbs and outward-flourishes,
I will be brief."*

—SHAKESPEARE.

In the future as in the past, there will from time to time arise the opportunity for you to make a special speech. You will be called upon to make a short address at a dinner, or perhaps be the chairman of some meeting where it will devolve upon you to introduce the speakers. Again you will be called to deliver a few remarks at a wedding with the usual felicitations. I shall endeavor in these few pages to give you a general idea of the method to pursue in these cases.

IMPROMPTU

Speeches of this kind are almost invariably impromptu in the broadest sense of the word. Once in a while, you may be notified or suspect in advance; but in a majority of cases, the request for "a few words" comes like a bolt from the blue and you suddenly find yourself on your feet facing your friends with the necessity of saying something wise and something witty, and doing it quickly.

THE AFTER-DINNER SPEECH

The after-dinner speech is the simplest and yet one of the most difficult to do well. Don't be dramatic. Give your friends some worth-while thought. Be witty or humorous if you can. If you deem it advisable, relate some little anecdote that illustrates your few words. In closing, you are at liberty to finish with your anecdote, or add a few words in a more serious strain. That is for you to decide. The only rule I give you is "be brief." Don't speak over five or ten minutes at the longest. Gauge yourself by the other speakers, if any have preceded you. Make your address shorter than theirs and you are sure to be right. After-dinner speaking has received a bad name in the past, because

of long-winded, prosy orators, who delight in "I recall," "now when I was younger," and "that reminds me of another little story." Be brief.

WEDDING SPEECH

While the speech at a wedding must be essentially original, every speech of this kind has certain outstanding features. The following outline, I give you to show how such a speech may be arranged. I say, "may" not "must." No doubt a very acceptable and interesting speech of this kind could be made on entirely different lines. If you don't like my suggestion think it over and arrange a different outline for yourself.

OUTLINE

Introduction: I. The married state.

II. Direct personal reference to the young people about to be married.

III. Felicitations.

SPEECH OF INTRODUCTION

There are two plans of attack. The first is the direct method, where the speaker introduces the name of the man immediately, then mentions a few of his achievements and closes by taking the usual pleasure in introducing Mr. So-and-so.

The second method is known as the elliptical, and is by far the more popular. Here the man's name is carefully hidden. You tell of his work, what he has done and what he intends doing and at the climax the name is mentioned. I don't advise the use of the bromide, "I take pleasure in introducing" in connection with the speaker's name. Of course you take pleasure in doing it, or you wouldn't do it. Be original. If you find that your vein of originality refuses to work at the psychological moment, just say, "Ladies and Gentlemen" or "Friends, Mr. So.-and-so." When you have concluded in as brief a manner as possible, sit down and *stay down*. Don't act nervously or self-consciously and keep crossing your legs, or twiddling your thumbs. The audience isn't examining the color scheme of your socks or the style of your collar. They're listening to the speaker, but they

won't be for long if you continue fidgeting about to attract their attention. The same advice as to brevity applies in this case, as in the case of the after-dinner and wedding speeches. An anecdote, if it is extremely relevant, is quite permissible, but remember your allotment of time is measured by seconds, not minutes. The audience came to hear the various speakers you are introducing. You are only the ringmaster.

READ YOUR AUDIENCE

All the advice and suggestions I might give on these special speeches will go to naught, unless you think clearly and endeavor to read your audience. Try to seize upon the idea in their minds, particularly in making the after-dinner speech. There must be some reason for the dinner. If you feel that you can, and others before you have not talked it to death, say something clever or beautiful about the purpose of the gathering. Above all, remember that you are there, not to instruct or move to action, but to entertain. Your audience wants to smile, or laugh, or hear something pleasant that will make them feel better for hearing it. Make it your business to have a few really humorous anecdotes at your tongue's end, ready for use at short notice, and bury the personal pronoun deep under your chair before you arise.

The need for speaking a few words arises in every man's life. The salesman attends a dinner; the man of affairs goes to the wedding of a friend and is asked to speak; the professional man acts as chairman of some meeting and finds that he must introduce a number of speakers. Almost invariably, the event comes suddenly. If you train yourself properly by reading, by studying and by acquainting yourself with a few good, humorous remarks, but more than that, if you continually practice reading your audience, regardless of whether it is one man or a thousand, you will always be ready; never at a loss for something to say; and the right words with which to say it.

SUMMARY OF LESSON VI

1. "Brevity is the soul of wit."
2. Take pencil and paper and try writing a short after-

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dinner speech for some organization of which you are a member.

3. Do the same for a wedding speech for some friend just married. Think of something humorous or witty to say about him. Don't speak of marriage cynically. Don't be too personal.

4. Do the same for a speech introducing some speaker of note. Try introducing him by the direct method and by the elliptical. Try being a little humorous, then serious. Be brief.

LESSON VII.

"Errors"

"Show me a man who has never made a mistake, and I will show you a man who has never done anything."

—THEODORE ROOSEVELT.

Several chapters might be devoted to the subject of errors made by public speakers and others. Even the most seasoned of platform workers will make mistakes, the chief difference between him and the inexperienced speaker, being that he makes fewer errors and knows better how to cover them.

In your speech, you will find yourself prone to make two types of mistakes; the error of grammar and construction; and the mis-statement of fact. For the present we will consider the grammatical error only. In this category we have every possible blunder that you could stumble into, from the use of the double negative and the split infinitive, to the selection of the wrong word to express your thought. While a slight error of grammar or construction might pass unnoticed with the average man in the crowd, there are a great many persons whose ears are attuned to the English language, just as the musician's ear is trained to the swift analyzing and judging of music. To the man with an ear so trained, the use of a single inapt word, jars and spoils whatever effect your speech might have had upon him. This attuning of the ear is one of your tasks, if you are to be a successful speaker, either on the public platform or in daily life. The first step is to be grammatically sure of yourself; know when to use *who* and when to use *whom* and why you do it; know the proper uses of *shall* and *will* and always place *which* or *that* in the right position. The foregoing are only a few of the most common faults. You probably have your own special stock of errors.

MISUSE OF WORDS

If you have carefully followed my advice, given in Lesson I, and seriously tried to enlarge your vocabulary, you are to-day misusing far fewer words than formerly, for you have

a much larger selection from which to draw. A misused word is not always an incorrect one. If you wish to express a certain thought and you choose a word that is perfectly correct in the sentence, but falls short of expressing your idea, then you have misused the word. You didn't intend to say just what you did. The fault lies with the selection of the word. For instance: "Lloyd George demonstrated his statesmanship throughout the peace negotiations by his ability to turn every suggestion to Great Britain's advantage." Aside from the possible inaccuracy of statement, this remark is correct. But, "statesmanship" does not quite express the real thought. What was intended was, that Lloyd George demonstrated his *diplomatic* ability throughout the peace negotiations. Statesmanship is general. It includes diplomatic ability. The use of the latter, narrower term, comes nearer to expressing the idea.

OVER-WORKED WORDS

There are many common words that do more than their share of imparting ideas. They have done their best, but have not always conveyed the thought correctly or beautifully, because they were chosen to do the work of another word, that was among the missing when the speaker called the roll of his vocabulary. Do you use "nice" to excess? Look in the dictionary and find the correct definition.

"NICE, adj.—Characterized by discrimination and judgment. 2. Refined and pure in tastes and habits. 3. Requiring careful consideration or treatment. 4. Exactly fitted or adjusted. Synonyms—Choice, dainty, fine, neat."

The next time you have occasion to use that word "nice" try out one of the synonyms given in this definition, and be sure that your use of the word fits the definition given. Every time you find yourself over-using some word, call in your old friend the dictionary and consult him on the matter. He'll always tell you how to do better. As a suggestion to start this good work, of weeding out your garden of words, look for the following, see what part of speech they are, and where they should be used:

then	now	however
like	and	say
very	because	well

The above list is only by way of suggestion. I could give you a hundred overworked and weary words as easily as these few, but such a list only *you* can make. Perhaps your fault doesn't lie with these words. It is entirely up to you to find the words that ride on the tip of your tongue, day in and day out. Every man has a different set. Those in the list are a few, most commonly used, or rather misused.

SENTENCE STRUCTURE

This is a subject to which I will only give you an introduction, leaving you to work out your own salvation. Secure a good book and when you first open it, I suggest looking for "infinitives." Not that I for one moment accuse you of the crime of splitting them, but a little information will surely do no harm. Fire-wood was made to be split; infinitives to be used undamaged.

PREPOSITIONS

When you feel that you know sufficient about infinitives, shake hands with Mr. Preposition. This gentleman deserves a good seat in your sentence, but nine times out of ten he is admitted as an after-thought. There is a little anecdote that will help you a great deal in the proper use of the preposition.

The superintendent, while inspecting the country school, heard a little boy in reciting his lesson place a preposition at the end of a sentence. "Little boy," said the inspector severely, "don't you know that a preposition is a bad thing to end a sentence with?"

WHO AND WHOM

Before we close this interesting subject, let me mention one more petty crime of grammar. I refer to the use of *who* and *whom*. Do you know how and when to use these brothers? The chances are, you do not. You may use them correctly, merely through habit. You may use *who* and *whom* correctly half a life-time, but some day you are going to misuse them unless you know exactly *why* you use *whom* in one place and *who* in another.

The number of errors of this kind among really educated men and women is surprising. You will find them in the speeches by some of the best known public men and women,

in novels, short stories, magazine articles and advertising matter.

PUNCTUATE YOUR THOUGHTS

I have attempted in this article on errors, to call to your attention a few of the most glaring mistakes. I have by no means covered the field. That field is different with each person. You have your own set of mistakes; I have mine. It rests with you to find those faults and eliminate them. Many times you can avoid gross errors by thinking clearly. As you speak, punctuate your thoughts. At first this will require an effort of concentration. Later you will do it subconsciously. As you deliver one sentence, the succeeding one will be forming in your mind, punctuated and ready for use. You will visualize the punctuation. Again I say, "take thought unto yourself." Think decisively and completely; not in the hit-or-miss fragmentary fashion of most men and women. Learn to do this and half the battle is won.

SUMMARY OF LESSON VII

1. Search your vocabulary for the words that you overwork.
2. Study sentence structure and strive to correct any faults you may have.
3. Be sure of yourself on the use of *who* and *whom*, *shall* and *will*, *which* and *that*.
4. Practice punctuating your thoughts.
5. Try to detect the blunders that other people make in conversation. In time you will attune your ear to good language.

LESSON VIII.

“Rhetoric”

“The Orator persuades and carries all with him, he knows not how; the Rhetorician can prove that he ought to have persuaded and carried all with him.”

—CARLYLE.

Again I must, perforce, be cursory. My effort here shall be to point out the parts of rhetoric you will find most necessary, that you may in referring to a good book on the subject, know for what to look.

A slight knowledge of sentences, you must have. There are three general divisions: the loose, the periodic, and the balanced. Each has its purpose, and used in the right place, lends strength and vigor to your words.

LOOSE SENTENCES

As it is the most commonly used, I will first consider this type of sentence. In your daily conversation, the chances are you use these sentences fully ninety percent of the time. A loose sentence is so constructed as to permit the reader to stop at one or more places and yet make good sense and a complete statement. For instance: “The girl lived in an old farmhouse, down by the river’s edge.” In this instance it is possible to stop after farmhouse, and make a perfectly intelligible statement. The effect is flowing and graceful. There is no suspense.

PERIODIC SENTENCES

Here we have the element of suspense. The reader or auditor must wait until the end to gather the meaning. I will use the same sentence as an example, simply reversing the word order. “In an old farmhouse, down by the river’s edge, the girl lived,” or “Down by the river’s edge, in an old farmhouse, lived the girl.” In this sentence you are forced to wait until the end; you are held in suspense.

BALANCED SENTENCES

"Not only is New York the largest city in the world, but it is the greatest in the world." In this sentence we are balancing one fact against another. Largest on one side, weighs against greatest on the other. The effect is impressive.

The loose sentence is useful in poetic and beautiful descriptions. Its graceful, flowing beauty lends itself to the painting of pictures and to narrating simple facts, but when the speaker, wishing to drive home a point, feels the need of dramatic intensity, he must use the little trick of suspense. In the periodic there is the element of suspense. The entire sentence is being built upon a single unsuspecting noun and verb. By careful building up of your periodic sentences on a thought, you produce the effect of lifting up. The idea presented shoots out and up like a sky-rocket, suddenly bursting in all its splendor at the climax.

When you are presenting a number of facts, comparing two things or conditions, the balanced sentence is useful, for it is impressive, and with it you continually carry the two ideas with you, eliminating the possibility of losing one in presenting the other. These are a few suggestions that I give you. Don't be misled into over-using these types of sentences. The loose sentence is the average, and for average purposes the best, but in a long exposition, if used to an extreme, will produce monotony, which is obviously to be avoided.

FIGURES OF SPEECH

In language, both spoken and written, there are two ways of expressing the thought: figuratively and literally. For example:

"His face was very brown." "Brown as a nut was his face." The first is the literal statement; the second the figurative description.

The three most common figures of speech are: the simile, the metaphor and personification.

A **SIMILE** is a direct comparison between two objects of different kinds.

"As strong as a bull; beautiful as a rose; vicious as a lap-dog;" are all examples of simile. It is expressive and serves its purpose if not over-used.

METAPHOR is an implied or suggested comparison between two objects of different kinds, as:

"The lion is the king of beasts; the violet is the shy maid of the wood."

PERSONIFICATION consists in attributing life and intelligence to things without life.

The following are a few examples:

"Pride goeth forth on horseback, grand and gay,
But cometh back on foot, and begs its way."

"The Sun came up upon the left,
Out of the sea, came he;
And he shone bright, and on the right
Went down into the sea."

The foregoing illustrations will serve as an introduction to personification. I do not believe an explanation is necessary. The definition and the two examples given should be sufficient.

ONOMATOPŒIA

There are certain words in the English language, and for that matter in all languages, that resemble in pronunciation the sound of the thing or act. Whizzing, burbling, tinkling, swift and hundreds of other words suggest by their sound, the act. This is called onomatopœia. In an instance where you wish to give a vivid description or particularly impress, a word of this type will do the work to better advantage than any other. Used sparingly it strengthens your descriptions.

ALLITERATION

Alliteration is the repetition of the same initial letter or syllable, in words directly following each other. The effect is good if not overworked. In delivering a speech, you have some idea expressed in an epigram that you wish to impress upon the memory of your audience. A little alliteration in the composition of the epigram will make it easier to remember. As an example: "Through absolute altruism we won the war." This is alliteration, but it is perhaps carried to an extreme. Great care must be used in the forming of alliterative

sentences and phrases, for this figure of speech has been used over and over again by the circus man, and while it works well with this form of entertainment, it is very apt to bring down derision on the head of the unsuspecting speaker, who suggests anything like the circus poster form of speech.

STUDY RHETORIC

A careful study of this subject is your business, for you are continually using figures of speech in your daily conversation and on the platform, without realizing it. Study all the points I have outlined until you are able to say, "I know what they are and when to use them." You may have used them correctly all your life, but with the technical knowledge, you will be sure of yourself and will in many cases use them to great advantage.

SUMMARY OF LESSON VIII.

1. Select any good treatise on rhetoric.
2. Study the various types of sentence: loose, periodic and balanced.
3. Acquaint yourself with the various figures of speech.
4. Try using in your practice speeches, figures of speech that you feel are particularly descriptive of the thought you are expressing.
5. Think out some original similes, and delve moderately into alliteration and onomatopœia.

LESSON IX.

"Good Salesmanship"

"Whatever is worth doing at all, is worth doing well."

—LORD CHESTERFIELD.

This is not a course in salesmanship, but public speaking is so closely allied to selling that the few remarks I will make on this subject will be quite in order. The basic principles of the two are the same and they travel hand in hand down the same road. The chief point of difference is that where instruction in the art of the public speaker must cease, salesmanship continues.

EVERY MAN A SALESMAN

Whatever may be your calling, you are a salesman of something. If you are not selling some one else's product, you are selling yourself. There comes a time in your career when you search for a new position. When you do, you are a salesman selling your services, and the better salesman you prove, the better position you succeed in obtaining.

A few years ago, I knew a young man whose aim in life was to become a writer of advertising copy. He was rather clever at this sort of work, but was sadly lacking in experience. He wanted to start some place, but most of the advertising men to whom he spoke of his ambition were inclined to doubt and were not at all enthusiastic about providing the necessary experience. He began writing letters to the heads of several different agencies, telling these men what he thought about advertising, what he thought was wrong and right about their agencies, and in what capacity he would like to work for them. He sent from three to five a week. Finally the head of a well-known New York agency sent for him. "Young man," he said, "you've been writing to me for the past five weeks. My desk, my files, my waste-basket and all the spare room in my office are filled with your letters. If it keeps up I'll have to hire a special stenographer to handle your mail. The only way of shutting you up, apparently, is to give you a job. Your ideas are rotten, but your enthusiasm is commendable. Begin Monday. Good morning!"

This may not have been essentially good salesmanship, but it produced results. The young man had sold his services to a man who had positively refused to hire him the first time they had met.

APPEARANCE

Like the public speaker, the salesman must always have a good appearance. He must dress well and neatly. He must look prosperous even though his pockets are well-nigh empty. When the salesman meets a customer he must feel that he is as well dressed and prosperous appearing as the man of affairs. It adds many inches to his self-confidence. A very good friend of mine, having made up his mind to devote his life to selling insurance, started with one of the biggest insurance companies in the United States. He attended their school of salesmanship, studied and worked and finally succeeded. For almost two years though, it was nip and tuck to make both ends meet. Then came the metamorphosis. One morning the head of the branch met him as he was going out. "How are things coming, Mac," he asked. Mac replied that the future looked much brighter. "Well, sir," he said smiling, "you're at last a real salesman. I've noticed you wearing three different suits this week and every one of them neat and well-fitting. You look like ready money, and if I'm not mistaken you'll soon have it."

Mac was by no means a walking advertisement for a clothing house, but he always had his clothes neatly pressed and was well-shaven and clean in appearance. Gradually his clothes had affected him until he felt prosperous and with that feeling came his real success in selling.

READY SPEECH

But clothes do not make the man. If you have nothing but a neat and stylish outside, the keen man of business will soon penetrate beneath that shell and find you wanting. Your speech must always be equal to the situation. It isn't every man who can be sold by a direct attack to the heart of the business. Some men insist on talking about everything under the sun but business, and when the poor, weary salesman is ready to give up in despair he casually mentions the object of his call. This is particularly true with the Latin races and

is prevalent through our own southern states. These are the situations that test the true selling metal. Sometimes it is necessary to take luncheon or dinner with your customer. A little light conversation, a discussion of politics or some topic of the day, will interest him. You must be able to do it. You must talk business when *he* wants to, not when *you* want to.

Recently a man, whose ability as a salesman is proven by the salary he draws, dropped into my office and related an interesting incident that shows the type of man a salesman many times encounters. Having called on a prospective customer twice, and finding him unwilling to talk business, he stopped into the office and asked him to come out to lunch with him. The man was agreeable and they passed a very pleasant hour without mentioning business. The next day the man called up and asked him to come to dinner with him at his home. Again the time was passed pleasantly without mention of a sale. A week later the man called the salesman again and asked him to come to luncheon with him. When the meal was almost over, the customer said: "Oh, by the way, I want to give you a little order. I had almost forgotten it in listening to your interesting story." The good salesmanship in this case lay in waiting until the man was ready to talk business; in making him believe that you thoroughly enjoyed his company; in meeting him on a footing of equality.

ANALYZE YOUR MAN

The good salesman must analyze and read his man just as the successful public speaker must read his audience. He must form a quick estimate of his character and gauge his conversation accordingly. But more than this, he must have absolute confidence in his line and be sufficiently enthusiastic as to impart some of this enthusiasm to the prospective customer. He must believe deep in his own heart that his product *will* do the things he says about it. His entire selling talk and his action must bespeak sincerity and self-confidence.

The successful salesman must be a character reader, a diplomat, an expert in his line, a man capable of meeting any emergency, thinking quickly and accurately and possessed of sympathy, sincerity and ready speech.

LESSON X.

"Recapitulation"

"Pleasure is a shadow; wealth is a vanity, and power a pageant; but knowledge is ecstatic in enjoyment, perennial in fame, unlimited in space, and infinite in duration."

—DE WITT CLINTON.

In concluding this course of lessons, I want to devote a little space to a short summary of what you should have accomplished and the mention of a few books and periodicals that should be in the library of every man who speaks publicly.

If you have conscientiously followed my instructions through the nine preceding lessons, you are now possessed of the technical equipment for making a speech. Experience is your final requisite, and that only time and opportunity can give you. I have told you how to enlarge your vocabulary; how to train your voice by diaphragmatic breathing and other exercises. I have told you something of natural gesture; how to arrange an extemporaneous speech and deliver it; and how to go about making special speeches. I have touched upon grammatical errors in speech, types of sentences and their effect, figures of speech and salesmanship. I have, in a word, endeavored to give you the skeleton structure, upon which to build your career as public speaker, salesman or after dinner speaker. The degree of success that is yours, rests with you, and you alone.

BOOKS AND PERIODICALS

There are a few books, written by masters of the art of speaking in public, that are an asset to any man desirous of acquiring clear and ready speech. Covering the domain of the voice particularly is "Public Speaking," by E. D. Shurter—Allyn & Bacon, Boston and Chicago. A book that will prove of the greatest assistance to you in learning the technique of gesture is "The Essentials of Effective Gesture," by Joseph A. Mosher—Macmillan Company, New York. "The Art of

Extempore Speaking," by M. Bautin—McDevitt, Wilson's Inc., New York—is a masterly work that will do more toward helping you to become a successful extemporaneous speaker than any other book of my acquaintance, and I have in my library, practically every book written on the subject of public speaking for the past twenty-five years.

As to periodicals, take one that gives a summary of current events and also one devoted to the special interests of your business or profession.

READ AND STUDY

You must read and study continually, striving eternally to keep abreast of the times. Many a man wearing an M. A., B. S., or LL. B. after his name is a conversational nonentity, simply because on leaving college with his degree neatly rolled up and tied with a ribbon, figuratively speaking, he *left* that degree rolled up and ceased to study and read, secure in the delusion that he was an educated and cultured gentleman. His education stopped the day he left the university.

KEEP PACE WITH THE WORLD

The successful speaker, worker, or the successful man or woman in any line of endeavor, must read and study always. His knowledge must be up-to-date, or it is either incomplete or entirely erroneous. The world is progressing; everything is being improved upon. Whether it is the ships of the air, the giant machinery of modern industry, or only the manufacture of mouse-traps, the thing is better today than it was yesterday. It will probably be better tomorrow than it is today. Things and persons, either progress or retrogress. You must keep pace with the times, or modern life will drop you by the wayside as deadwood. There is no such thing as standing still. You either improve and advance or you deteriorate. Don't get into a rut!

The public speaker must be in touch with the world's affairs. It helps him to read his audience by being able to form some idea of what is in their minds, what they would like to hear and what they think about events that are transpiring. The salesman is in the same position. He must know, not only his line, but he must be able to converse with his customer

for a few moments, on the topic most interesting at that time. The clergyman, more than all, must be acquainted with the world's progress, or he will soon be condemned by his congregation as a moss-back, and relegated to the scrap-heap. In order to interest his people he must preach religion into their daily life, making it a part of them, not something to take, in periodical, Sunday doses, and then forget as soon as possible. There is no walk in life from highest to lowest, where knowledge of current happenings is not a real asset to men and women.

THINK

Read, study, THINK and you will begin to live with an enthusiasm and vigor you have never known before. I say think in bold face type. I would like to write it in letters six feet high, if I thought it would impress you more. That little word is the secret of all success. It is the men who think who progress and accomplish great things. All the reading; all the studying; all the efforts you make toward your personal improvement will be utterly useless, unless you digest them with thought. Throughout these lessons, I have tried to impress the fact that you must THINK. Unless you do, the work you have done will not be of much benefit. You may be able to make a more or less interesting speech; you may even be known as a "good talker"; but you will always be mechanical, lacking in spontaneity and enthusiasm. Learn early in the game to think logically and with precision and use this apparatus as the crucible into which you put your knowledge gained by reading, study and experience, to draw from it, thoughts and ideals of striking originality.

Memorize this poem by Berton Braley, which so clearly typifies the importance of "The Thinker."

THE THINKER

Back of the beating hammer,
By which the steel is wrought,
Back of the workshop's clamor
Thy seeker may find the THOUGHT,
The thought that is ever MASTER
Of iron and steam and steel,
That rises above disaster
And tramples it under heel.

The drudge may fret and tinker
Or labor with lusty blows,
But back of him stands the THINKER,
The clear-eyed man who knows;
For into each plow or sabre,
Each piece and part and whole,
Must go the *brains* of labor,
Which give the work a soul.

Back of the motors humming,
Back of the bells that sing
Back of the hammer's drumming,
Back of the cranes that swing,
There is the eye which scans them,
Watching through stress and strain,
There is the Mind which plans them—
Back of the Brawn, the Brain.

Might of the roaring boiler,
Force of the engine's thrust,
Strength of the sweating toiler,
Greatly in these we trust.
Back of them stands the schemer,
The Thinker who drives things through,
Back of the job, the Dreamer,
Who's making the dream come true.

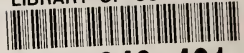
—BERTON BRALEY.

(Reprinted from "The American Machinist.")





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